

FREE

OFFBEAT

A GUIDE TO VICTORIA'S RADIO ALTERNATIVE
CFUV FM 105.1 JULY 1988

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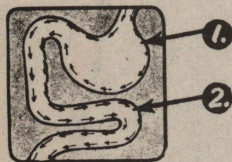




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OFFBEAT

JULY 1988
Volume 3, Number 7

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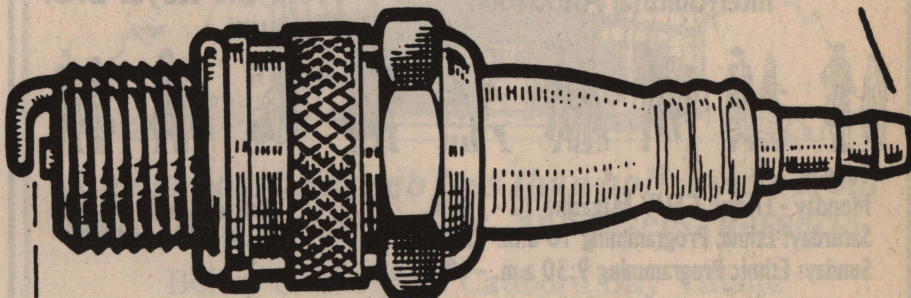
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by Brian Webster

My time has come. A million bad puns, a thousand temper tantrums, a few (dozen) grey hairs, and three years later, it's all over. Not a lengthy career, but your average campus/community radio station manager usually doesn't even last that long. In fact, I was becoming something of a greybeard (figuratively speaking, of course) among English Canada's 23 campus/community station managers. "But now," said Fate, "it's time to move on." So that's what I have done.

Highlights of my three years at the mighty 'FUV? It's impossible to sort it all out in my mind, but here are a few:

- The night CFUV brought South African a cappella singing group **Ladysmith Black Mambazo** to town, just about everything went wrong. High winds delayed their arrival from the mainland, our opening act never appeared, special sound arrangements were well behind schedule, and we were left for about an hour and a half with 1200 impatient ticket-holders in the lobby of the University Centre Auditorium.

The mob was remarkably well-behaved,

with only a few angry "I'm a busy Yuppie with other places to be seen" stares. We were all rewarded for our patience when the doors finally opened to an overwhelmingly successful evening. To top it all off, this was one of those rare CFUV fundraisers that actually made a profit.

- **CFUV's softball team** has been a vital part of the station's social scene. About a sixth of the station's volunteers gather a couple of times each week during the summer to take part in Victoria's favourite participation sport. The team is led by Programme Director Bob "Little Leggies" Wong and Radio Club President Jack "lovable softball Fuehrer" Showers.

You haven't lived if you've never seen former Music Director Jack Tieleman play third base — beer in hand, beerbelly peeking out from under a moth-eaten t-shirt, and a steady stream of abuse emanating from his mouth and shooting in all directions. One of life's unforgettable experiences.

- In 1987, the future of CFUV depended on the success of a **UVic student funding referendum**. A high-tech political machine was needed. Mike Gower took to the stage as official campaign coordinator, but it was common knowledge that Nicola Marotz was the real backroom mover and shaker. After weeks of lobby-

ing, signature-gathering, postering and telephoning, we were rewarded with the best UVic election turnout in eight years and an overwhelming 72 per cent "yes" vote.

- The dream of a **national campus/community radio network** was realized for the first time in March of this year when seven stations from Victoria to St. John's joined together to broadcast the CIAU national men's basketball championships from Halifax. It was all organized by Guy MacPherson here at CFUV, and was just a hint of what may develop in the future. Jim Andrews, his pinball machine, and his Fine Lines programme sit atop another cloud in the same dream.

- When comparing CFUV's programme schedule in mid-1985 with today's, it's obvious that **programming development** has been a major highlight. We've grown from five spoken-word specialty and public affairs programmes each week to 24; from 16 music specialty shows to 23; from 65 total programmes each week to 101; and from 20 hours of daily programming to 24. Despite what some saw as overly quick growth, programme quality has also improved (although sometimes in embarrassing fits and starts). Credit for all this deserves to be spread widely. It certainly made my job interesting.

There are so many other highlights I haven't mentioned: broadcasts from the Peace Walk, spats in these pages with Zeno's Heap and the Lone Clone. Fundrive successes, the joys of security at Fuvstock, and my enthusiastic service as a newsroom pronunciation helper ("that's ga-zee-bow").

Best of all is the variety of personalities to be found at CFUV. They range from "my life (not to mention my clothing) is black" to "how 'bout those Blue Jays?", "anarchy is what it's all about, man", and "how do you like my new shoes?".

There is not enough space here to thank everyone who has helped make the last three years so good. I can't think of a better place to have been, nor better people to have been with. And I promised not to get sentimental.

Good luck to CFUV and my successor Tim Chan.

CFUV

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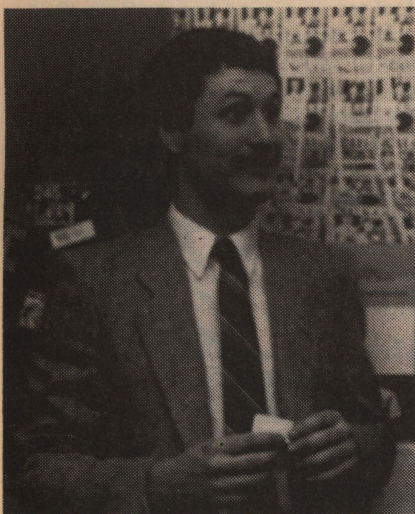
Monday - Friday: CFUV Magazine 12 - 1 p.m.

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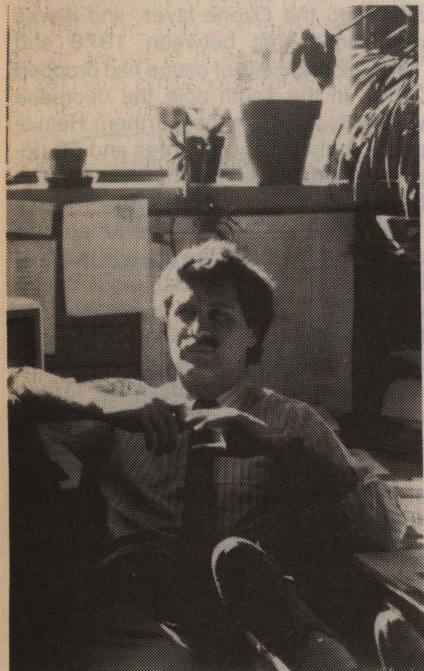
CFUV — Victoria's Campus/Community Radio Station



Before: At the beginning of his term, Webster was wide-eyed and innocent.

So long, Brian

This issue marks the end of an era. Brian Webster has been CFUV's station manager and Offbeat's publisher for the past three years. His term ended June 30. Starting this month, Tim Chan takes over Brian's duties as the new station manager. We here at Offbeat wish to thank Brian for the great job he did as station manager, and wish him success in his next job here at the university in public relations and communications. We'll miss getting each Offbeat back from him with notes and suggestions all over the pages. Or, maybe not.



After: A few years on the job — a little wiser; a little jaded.

LETTERS

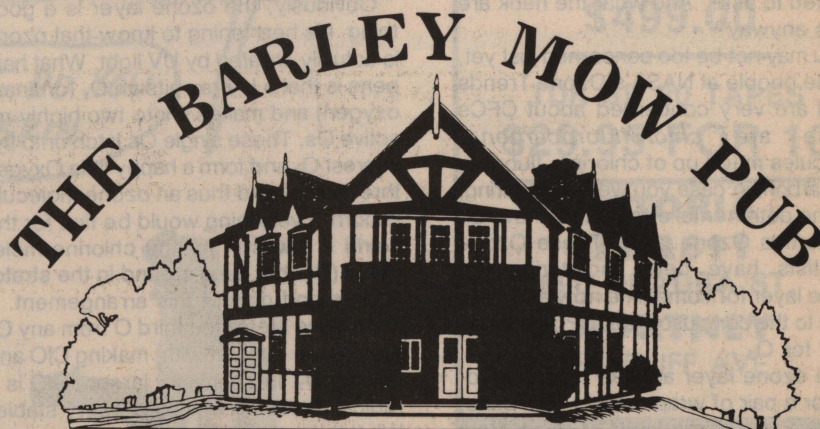
None this month.

Was there a postal dispute we didn't know about?

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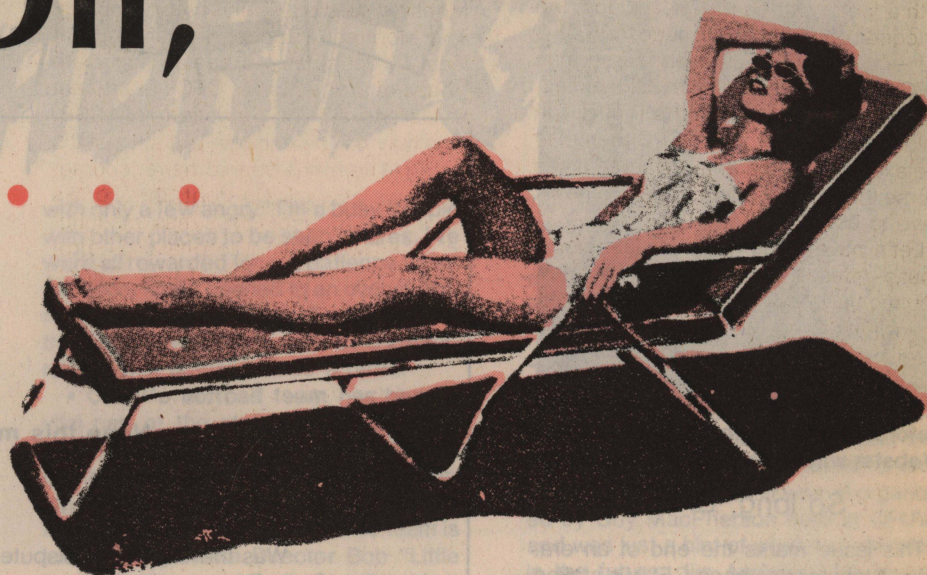
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Oh, Oh, Ozone . . .



by Paul Barron

Chuck and Betty are ordinary people. They try hard to be average. Every morning Betty uses a deodorant which is propelled from an aerosol can — Pfft — and in so doing, she releases CFC 11 molecules into the environment. Chuck always stops off at the 7-Eleven on his way to work to get a coffee. The styrofoam cup he buys was made by using CFC 11s, and when he throws it away, more of those nasty CFCs will escape into the atmosphere. Those are both normal actions, both things that normal people do during one of their average days — and as we know, Chuck and Betty are careful to abide by all the national averages.

"Why is this important?" you might be tempted to ask. "And what the heck are CFCs anyway?"

You may not be too concerned just yet, but the people at NASA's Ozone Trends Panel are very concerned about CFCs (those are *chlorofluorocarbons*, molecules made up of chlorine, fluorine, and carbon, in case you were wondering) and the detrimental effects they have on the Earth's Ozone layer. These Ozone scientists have been monitoring the Ozone layer for some time now and have come to the conclusion that CFCs are bad news for O_3 .

The ozone layer acts as a sun tan lotion, or a pair of wrap-around Ray-Bans, for the Earth. It's a layer of three-atom oxygen molecules that live between 12 and 24 kilometres above the Earth's surface. Although ozone makes up only one particle per million in the atmosphere, it absorbs most of the ultraviolet rays from the sun — which is a darn good thing for those of us here on the planet's surface.

Ultraviolet rays, when strong enough,

can destroy important biological molecules, including DNA. Furthermore, the more UVs that make their way to Earth, the more skin cancer and cataracts there will be in humans, and the more damage there will be to plants, animals and aquatic ecosystems. The Environmental Protection Agency estimates that the increased amount of UV radiation would kill an extra 3 million people by the year 2075. If they are saying it's going to have that effect on people, imagine all the other living things that are going to get zapped as well.

Obviously, the ozone layer is a good thing. It's heartening to know that ozone is actually *created* by UV light. What happens is that a UV ray hits an O_2 (ordinary oxygen) and makes it into two highly reactive Os. These single Os latch onto the nearest O_2 and form a happy little Oxygen threesome, and thus an ozone molecule is born. Everything would be fine for the world if it wasn't for the chlorine molecules (Cl) that hang around in the stratosphere and disrupt this arrangement.

Chlorine steals the third O from any O_3 it comes in contact with, making ClO and leaving O_2 . In chemistry jargon, ClO is a radical molecule which isn't very stable. What this radical does is find the nearest free O, and forces its O and the free O to become O_2 which leaves the Cl alone again to attack more O_3 . In short, Chlorine goes around and breaks up ozone and makes it into oxygen. The chlorine ends up in the same state as it starts and can go on to destroy yet another ozone molecule. It is estimated that each chlorine

atom can break up 100,000 ozone molecules before it becomes inactive. Obviously, therefore, chlorine in the atmosphere is a bad thing.

Back in 1985, British workers at an Antarctic station found that there was a giant hole in the Ozone layer right over their heads. UVs were pouring down on them unchecked; local prices of sun screen and Ray-Bans skyrocketed over night. These findings led to a global inquiry into the Ozone layer, and it was determined that between 1978 and 1985 global levels of ozone had dropped 2.5%. In the south pole the decrease was 40%, while in the Northern Hemisphere, between 50 degrees and 60 degrees latitude, it had decreased 6%. People began to wonder why.

Actually, fluctuations in the ozone level are normal. Much of the change is linked to cycles of the sun, and this is undoubtedly a large factor in the mysterious Antarctic hole. Moreover, weather patterns aren't normal down at the South Pole anyway, which is another thing the Ozone scientists must take into account. Nevertheless, chlorofluorocarbons — CFCs — are heavily implicated, as it is this group of chemicals which drift into the stratosphere and do much of the damage.

Chlorofluorocarbons have permeated every aspect of modern life. They are non-toxic, non-flammable, non-corrosive, and extremely stable, which makes them useful in many applications. They have only been around for sixty years, but the damage they cause to the ozone layer will persist for hundreds.

Let's go back and have a closer look at Chuck and Betty — Mr. and Mrs. Normal — and see how they live. Chuck drives a late model brown American car with a factory air conditioner. Oops, the air conditioner coolant is made from CFC 12 — and CFC 12 is even worse than CFC 11. And look, isn't that a fire extinguisher that Chuck has in the trunk? The halons (a variation on the CFC theme) in the extinguisher material are three times worse than CFC 12. We hope you never have to use it, Chuck.

Let's have a look at their late-model house. After all, more than half of the new houses built each year use foam panels as insulation, and that's CFC 12 again. Inside it's the same story. Foam mattresses, refrigerators, and air conditioners all rely heavily on the CFC line of chemicals. Did you think of electrical appliances? Maybe not, but the chemical used in the manufacture of printed circuit boards (for cleaning them, actually) is CFC 113. AT&T uses 15 million pounds of the stuff each year.

You may think that we're being a little hard on Chuck and Betty. After all, they're only doing what's normal. This is true, but remember that all those CFCs have a habit of making their way into the stratosphere where they consume the ozone layer. Two-and-a-half billion pounds of CFCs are consumed in the world each year: that's half a pound each for Chuck and Betty, and you and I. Actually the North American average is three pounds

per person, and projected usage for the year 2000 in the United States alone is 1 billion pounds.

Luckily for us, 31 countries met at Montreal to discuss this very problem. The Montreal Protocol, if ratified by at least 11 countries, will see an immediate freeze of production of CFCs at present levels and a 50% reduction by 1998. This may not be enough, but at least it's a start. There has been other encouraging news as well. Du Pont, the world's largest producer of CFCs, has announced that it will attempt to phase out production before the end of the century. Even McDonald's restaurants are going to change over from styrofoam containers to other, non-damaging materials.

Although finding CFC substitutes will cost the United States \$27 billion by the year 2075, the Environment Protection Agency estimates that enacting the Montreal Protocol will save \$6.5 trillion in health benefits in the U.S. over the same period.

As a last word, though, it should be remembered that CFC 11 and 12 stay in the atmosphere for 75 and 100 years respectively, and that even with a total phaseout right now, chlorine levels in the atmosphere would persist until the 22nd century. Think about that next time you buy a coffee in a styrofoam cup, or use an aerosol spray can. In the meantime, it may be wise to stay indoors to avoid those UVs.

LIKE MY NEW FLIPPERS?

...NO, SERIOUSLY CHUCK. DO YOU THINK I'M GETTING SKIN CANCER?



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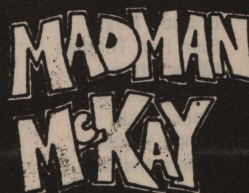
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Our Latest Survey

This time our team of specialists has gone off-campus to gather their stats

As promised, here are the results of the latest CFUV survey. The UVic Radio Club conducted a survey of the listening habits of the entire Greater Victoria community. The telephone survey was completed by 318 respondents.

Here are some of the results.

Stations listened to regularly

CFAX	36.2%
CFMS	31.4
CBC AM	29.9
CKDA	25.5
CJVI	25.2
Q 100	23.0
CBC FM	14.5
CFUV	10.1

Importance of different programme types

Music	94.2%
Newscasts	88.0
Specialty Music	77.9
Discussion Format	48.1
Interviews	47.9
Arts-oriented	36.6
Live Sports	18.5

Types of music listened to frequently

Easy Listening	37.9%
Classical	34.1
60's and 70's Hits	31.7
Top 40	29.9
Soft Rock	25.9
Country and Western	14.8
Alternative Rock	14.7
Jazz	11.9
Folk	11.6
Punk/Hardcore	2.3

Assessment of CFUV's current programming

	Positive	Negative	Haven't Listened
Classical	60.8%	10.9%	28.3%
Specialty Music	57.4	4.3	38.3
Jazz	50.0	15.2	34.8
Alternative Rock	44.7	8.5	46.8
Folk	41.3	19.6	39.1
Interviews	39.2	21.8	39.1
Newscasts	34.7	21.7	43.5
Discussion			
Format	32.6	15.2	52.2
Arts-oriented	30.4	15.2	54.3
Live Sports	7.8	13.0	67.4

Suggested programme changes for CFUV

	Want More	Want Less	Same Amount
Specialty Music	61.3%	6.5%	32.3%
Classical	50.0	8.8	41.2
Jazz	42.5	21.2	36.4
Interviews	32.2	12.9	54.8
Alternative Rock	30.3	24.2	45.5
Newscasts	29.0	22.6	48.4
Arts-oriented	26.7	20.0	53.3
Folk	25.9	19.4	54.8
Discussion			
Format	16.2	22.6	61.3
Live Sports	12.5	53.2	34.4

About the Survey

The survey was conducted during April and May via telephone. The phone list was from a random sample taken from the Victoria phone book. The sample totalled 318 respondents. The questionnaire included 18 questions. Those dealing with CFUV programming were only answered by those who have listened to the station.

Alive and Dread Reggae and African Chart — June 88

NO.	ARTIST	TITLE	DISTRIBUTOR	MO- NT- HS ON
1	Lillian Allen	Conditions Critical	Verse to Vinyl	1
2	Ziggy Marley	Conscious Party	Virgin	1
3	Various	Thunder Before Dawn	Earthworks	2
4	Ray Lema	Medecine	Celluloid	2
5	Ijahman	Africa	RAS	3
6	Lee Perry and Friends	Give Me Power	Trojan	1
7	Killer Bees	Groovin'	Jungle-Beehive	3
8	Bhundu Boys	Shabini	Discafrique	8
9	Sam Fan Thomas	Sam Fan Thomas	MST	3
10	Black Uhuru	Positive	Virgin	4
11	Mighty Diamonds	The Real Enemy	Greensleeves	6
12	Inner Circle	One Way	RAS	2
13	Bunny Wailer	Rule Dance Hall	Solomonic	6
14	Miriam Makeba	Sangoma	Warner Bros.	2
15	Bhundu Boys	Tsvimbodzemoto	Discafrique	1



Our Convention Centre

by Tom Holliston

There will be live jazz heard nightly in the lounge. Sacred triumvirate of New York, New York/Yesterday/Don't Roll Those Bloodshot Eyes At Me. Glum fish big whig in navy blue two-piece schemes in corner; skunky Perrier untouched. Our wonderful convention centre is here. Even Regina has one — christ! Calgary, Edmonton, Toronto house them, why not us?

No loitering perk. Shiny management hands, "What do you think"? Q.T.-style coast slapped on copper roof offsetting verdigris. There was a study done on it. Our best minds are first class minds; our best minds here at the convention centre.

The guest speaker doubles for John Houseman. Must make mental note. Ribbons were cut this day, width determined by late-night bull session during previous strategem bivoac in Regina — christ! Secret handshake concealing secretive laxative project. High profile. Ghermazian prospectus variables. Decrees of urban finance scope. Small business franchise devotees. Mall expansion option converts. "This is *Gelati Parlour* number 12 here in Western Canada."

A scrawl in the margin, a gin obliterate: "Lunch with D.re: . . ." — can't make out the rest of it. Commemorative vinyl coaster misplaced in first hour here. Must ask slim hostess for another. Make a mental note. Would like a look at

Miniature museum trains. Sentimental attachment for same developed during booze kick. It didn't stick but still . . .

First night roistering. Executive lunch pogrom a result of Bourbon purge and furtive hashish get together. "Believe you me," He said, "heads will roll."

Stock in motorized rickshaws soars because of our convention centre. The inventive here in the Garden City score big by way of light industry gumption with high-gloss varnished driftwood slab and cracked crab shell. We met your Premier, he seems like a nice man.

"Hey Bryce follow us. He sez that that King's place is this way." The girls are first class only. And very athletic. Bussed in from Burien for the convention. Have snake will travel. Must go, but how? Absentee of raging ploy symposium while wife wards off rummy and escapes to row 2 in Tally-Ho. Said she gaped when she first saw the octopus thing but is disappointed she missed the ink jettison. Not like last time in Regina — christ!

In suite 306 this day, first cognisance of prostrate nightmare meant expulsion of laconic gum-chewer. It's twins for Wayne in 307. 'Scores' again. Fortified by Whiskey sour. Does it every time. Even "got lucky" in Regina — christ! Makes it out to all these dos. Holds his drink well.

But.

A pelvic lump at embarkation, three sweat-soaked hours in toilet on return flight, cursory self-exam. "Wayne? Wayne? What's going on in there, Wayne?"

Heaves sigh of relief when swelling abates. Next morning he does not wake up and we will miss him next year — "The poor son'va bitch" — next year . . . He tipped well. He did not pocket his expenses — nobody quite like a trap-door salesman. Here at our convention centre.

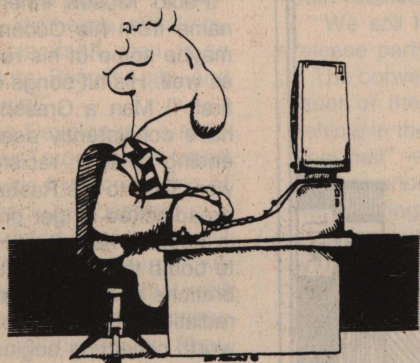
LET THE GOOD TIMES ROLL PRESENTS A BLUES/R&B/SOUL EXTRAVAGANZA

**Eric LeBlanc and
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the last six months.**

Maxine Brown	Ink Spots
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Harold Burrage	Lil Johnson
Bobby Byrd	Laura Lee
Clarence Carter	Little Son Joe
Checkers	Kansas Joe McCoy
Checkers	Blind Willie McTell
Flamingos	Memphis Minnie
Four Vagabonds	Memphis Slim
Johnny Fuller	Orioles
Jimmy Holiday	Esther Phillips
Big Walter Horton	Irma Thomas
Tommy Hunt	Casey Bill Weldon

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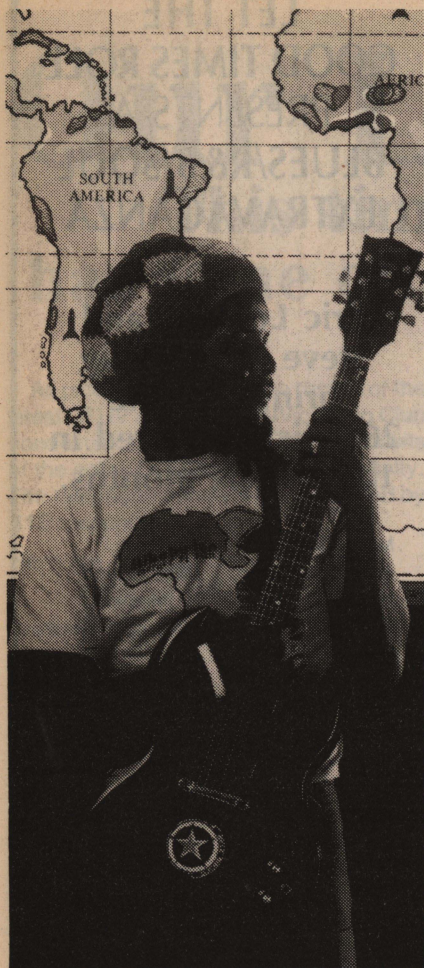


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Pablo Moses and the Revolutionary Dream Band — A Concert Review

by The Mighty Cloud of Joy

June 1st, 1988 dawned with a fire raging in the building next door to Harpo's club. By the time the sun had set, Pablo Moses and the Revolutionary Dream Band had ignited a fire in the audience of reggae packed inside Harpo's. Neither jet lag direct from Jamaica, mislaid documents at Canada Customs nor the mysterious disappearance of d.j. Charlie Chaplin prevented this group from hitting the stage and playing two solid sets until 2:30 a.m.

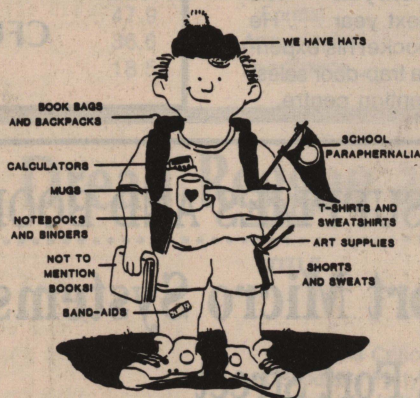
The 5-man Revolutionary Dream Band has 2 keyboard players, Horace James and Barry, drummer Ritchie Bertram, lead guitarist Brendan from California, and is completed by a very tight bass guitarist, Courtney. The small size of Harpo's encourages an intimacy between the musicians and the people who have come to see and hear their work; this show was a heat exchange between the energized

band fueled by appreciative fans. They played an 8-song first set ranging from Revolutionary Step, which Pablo Moses released on his Mango Records album "A Song" in 1980, to "Play, Play, Play", a cut from his 1987 Alligator label album "Tension".

Of special interest was drummer Ritchie Bertram playing on his Simmons ES electronic drum system. His youthful appearance is deceiving — he has been playing for the past 15 years. His experience was demonstrated in his independent control and relaxed ability to provide an intense but sensitive rhythm for the rest of the band. Horace James reflected his formal training at the Jamaica School of Music with an easy command of his Roland D50. He attracted the attention of several local keyboard players who were watching him in judgement — their unanimous verdict was that he handled some challenging arrangements very skillfully. The other player of distinction was Courtney the bass man, who worked closely with Ritchie to provide the razor timing and heart beat rhythms that had the crowd on their feet and following his moves throughout the evening — a cool operator. These musicians have recently moved from Jamaica to New York to expand their playing possibilities — expect to hear more from these Revolutionary Dreamers!

Pablo Moses inherited his Spanish name from his Cuban grandfather and maybe some of his revolutionary ideals as well. His hit songs dating back to his first "I Man a Grasshopper" in 1975, have consistently dealt with themes of ending poverty, racism, corruption and war. True to his Rastafaran beliefs, this dreadlocked singer provides inspiration in the lyrics he writes. His only threats are to bomb the nation with his peaceful vibrations and expose all of us to reggae radiation. Everyone of his albums are worth collecting beginning with Revolutionary Dream, A Song, Pave the Way, Tension and please include Mango's 1984 Reggae Greats compilation: Pablo Moses. Fire!

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by Doug MacMinn

Dayglo Abortions' drummer/manager Jesus Bonehead takes in the sun in their famous backyard. He is happy now that the Cuervazos have arrived.

"Those dial-a-bottle-or-whatever freaks take forever," he muses.

The Dayglos are taking a break after their seven-city stink back east, which featured the release of their new album, "Here Today, Guano Tomorrow", starting in Quebec City, May 7.

"Apparently, we've sold more albums and received more fan mail from that town than any other in Canada. They're the nicest people, even though they couldn't understand a single thing we were saying, and vice-versa."

The following night they helped Montreal's Foo-Foo Electric celebrate their fifth anniversary festival. Bonehead was very impressed with the place. "They got graffiti everywhere in there and couches and a weird bar, and the people — everybody — anarchists, skinheads, metal-ers, you name it. The city itself, man, is so diverse in their culture. Beautiful city. And the girls: Aye-yie-yie!"

On the 10th, the Dayglos did a radio show at Ryerson in Toronto, and found out from Much Music that their video of the album's title track got banned.

"Yeah, it's kinda unfortunate they didn't take Guano. The thing is that even if we did something totally top 40, they still wouldn't be interested, simply because of the fact we're call the Dayglo Abortions. I guess we scare them. At least I can say that a while back, I had the honour of sitting on Santa's lap with Erica Ehm. And I also burned a hole in her lea-

ther jacket with my cigarette by accident. She didn't notice, though."

On the 12th, they played Key West in London, and on Friday the 13th they played their 25th show in Toronto. The venue, The Silver Dollar, didn't have any advertising for their show, and the word-of-mouth turn-out resulted in — according to the (Dayglos' label) Fringe Records' people who were there — one of the wildest shows the city has had recently.

"T.O. went bananas. The crowd really zapped it up and threw it back at us. Some of the company people and musicians said they hadn't seen people thrash it out like that in a year."

The receptions in Ottawa on the 14th, Hamilton on the 16th, and Burlington on the 17th went well past their expectations. On the 17th, they played at Club Soda in Vancouver, where they played for almost two hours. Bon Jovi and members from KickAxe and the Powder Blues Band were on hand to celebrate the album release party.

"We still have yet to have an album release party in Victoria, though."

The conversation has shifted to the interior of the Dayglos' touring bus — a vehicle in the style of "Partridge Family-from hell" — which also sleeps seven.

"You should've seen this when we were touring with *Raw Power*. They were crashing out in this, too. They're Italian, and communication was about zero per cent. What a zoo *that* was," says Cretin, guitarist and lead vocal.

"We bought the bus from a bible college. When we first went across Canada in this thing, the bible college sign was still on it. People would see it and go 'Oh wonderful! A bible college!' And

when we got outa the bus and they'd go 'AAAAAAA!'!" says Bonehead.

Their banned video hasn't been their only setback. In Ottawa, an R.C.M.P. officer, whose daughter bought "Guano", conducted an investigation into their music by scrutinizing their lyrics, buying stickers and questioning the owners of the Silver Dollar. Convinced that their music propagates death, destruction and annihilation of the human race, he has brought the matter before the Attorney General. A shipment of "Guano" albums in Detroit — due for the American west — had been held up for weeks in light of the hoopla, but have recently gotten through. Bonehead isn't sure what they're up to next, but feels that things will fizzle out.

"We might not write about the prettiest things, but it's all tongue in cheek. We're like a Spinal Tap II: we continued on where they left off. People shouldn't take our dementedness so seriously."

The album is a testament to people who think they're really big today, but tomorrow, nothing. Reagan and Jim and Tammy Bakker are major targets, especially on the title track.

"In the video," says Bonehead, "we had 31 Tammy impersonators sitting in the front rows of the Belfry, watching us belt it out. A lot of them did a great job on the make-up."

The Dayglos, who are also composed of Spud on bass and vocals (and bus mechanic), Nev on guitar and vocals, and Anus on guitar, plan to tour the States' west coast in mid-July, and then starting Aug. 1, play in Florida, and work their way up the east coast and through the U.S. mid-west.



MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY SUNDAY

rock rock rock rock rock

F O L K



KONNICHIWA!
SOUNDS OF INDIA
ITALIAN
BROADCASTING
SYSTEM

BELLS
OF SUNDAY
AU QUARTIER
FRANCOPHONE



CFUV MAGAZINE CFUV MAGAZINE



MUSICAL POSTCARDS
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THE
MUSIC BUSINESS
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NEW ALBUM
REVIEW

YOUR
MUSICAL
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RADIO MUSIC
GALLERY

CHARLOTTE ISLAND
DISKS

BEST OF
PLAYHOUSE 30

WOMEN
+
IN MUSIC

TOP
OF
THE BOPS

COMMONGROUND

ON THE BALL

QUESTION PERIOD

QUESTION PERIOD

QUESTION PERIOD

QUESTION PERIOD

LEGIS WRAP-UP

GERMAN
CONNECTION

PLAYLIST
SALAD

LABELLED AND
SHELVED

WOMEN ON AIR

ALIVE
AND
DREAD



BEHIND
THE SCENE

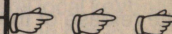
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INFREQUENCY

PERSPECTIVE



Peter Lovric's
SUNDAY NIGHT
JAZZ CONCERT



MOVIETRAX

ROCK ROCK ROCK ROCK



JAZZ

STORYTELLER

ROUND TABLE

IN CONVERSATION

INSIDE OUT

CENTROAMERICA

FOLK
SPECIALITIES

T.B.A.

LET
THE GOOD TIMES
ROLL

FINE LINES



EARMEALS

PLAYHOUSE 30

FRIDAY
NIGHT
SPECIALS

ROLLIN N TUMBLIN

R O C K

Late Night Radio

radio gumbo radio gumbo radio gumbo radio gumbo radio gumbo radio gumbo radio
gumbo radio gumbo radio gumbo radio gumbo radio gumbo radio gumbo radio gumbo

DIALTALES

Now that you're getting used to **Alternative Currents** on Monday nights, what does the host do? He goes away for the summer. Matthew (Ernie) Manera goes to Quebec City for July and August. But don't despair, he'll be back in September. In it's place will be a variety of CFUV programmes — repeats and originals.

At press time, the speaker's office at the B.C. Legislature did not know when the House would stop sitting. It is expected to run to at least the first week or so of July. We will carry **Question Period** until the very last question is asked. When it all ends, **New Album Review**, **Your Musical Library**, **Charlotte Island Disks**, **Women in Music**, and **On The Ball** will each run 15 minutes longer, to 3 o'clock.

MONDAY

6:00 - 8:00 am MONDAY MORNING ROCK SHOW. The sweet chimes of the Peter, Paul and Mary show: Music to make your buttocks wiggle, morons babble, and fruit ripen.

1:00 - 1:30 pm THE MUSIC BIZ. A series of half hour episodes which explores the business of music. This series talks to a variety of people in the business of music: punkers, lawyers, technicians, and, of course, musicians from across Canada. The programme travels to Canada, France, Great Britain, the United States, and Australia. It also concentrates on the pop music 'biz' as an industry, and examines country, jazz, and other alternative music scenes.

1:30 - 2:00 pm RADIO AMNESTY. Produced by Amnesty International Group 22 at CJAM-FM in Windsor, Ontario, this programme looks at little known human

rights abuses.

2:00 - 2:45 pm NEW ALBUM REVIEW. Recently released records played in their entirety. If home-taping wasn't illegal, this would be a great way to improve a music collection. Anything from Agitpop to John Zorn.

2:45 - 3:00 pm QUESTION PERIOD. Same-day coverage of the B.C. Legislature's Question Period, brought to you via a direct line to our station from the Legislative Buildings.

3:00 - 5:00 pm ELVIS HAS LEFT THE BUILDING. Colin Macrae plays music fit for the King (Here King, here King). Smooth and soothing, yet hard-hitting and provocative. Basically soothingly smooth and provocatively hard-hitting.

5:00 - 6:30 pm MAINSTREAM JAZZ with Guy MacPherson. Swinging music (but not necessarily 'swing music') from the 1920s to the 1980s. Each week at 5:55, Guy plays Vancouver vintage — jazz from the '50s and '60s. Names like Chris Gage, Dave Robbins, Fraser Mac-

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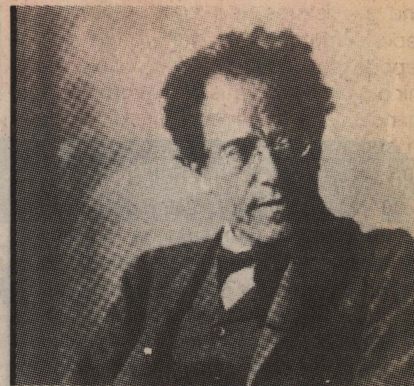
Pherson, Ray Norris, Paul Ruhland, Carse Sneddon, Doug Parker, Lance Harrison, and Bobby Hales.

8:00 - 8:30 pm STORYTELLER. You won't hear Little Orphan Annie, but you will get an original children's story, written and read by education students from the University.

8:30 - 9:00 pm IN CONVERSATION. This month Ernie Manera talks with four peo-

ple who help keep the arts a vital part of our lives in Canada.

9:00 - 9:30 pm CENTRO AMERICA AL DIA. This programme puts an emphasis on the news, politics, music and culture of Central America. A bilingual show, this half hour will be filled with local and international features relating to Central America. It is a project of the El Salvador Information Group. For more information,



Celebrate Gustav Mahler's birthday on The Birthday Show, Tuesday July 5.

phone 385-6700.

10:30 - 12:30 am FRONTSIDE GRIND with Adam Cook and the mysterious "Mr. X". Featuring alternative lifestyles, the Vanderslam of the week, history lessons, and the Zep Crunge. Requests and dedications are welcome, but don't bug them, they're just blowing off steam.

TUESDAY

10:00 - 12:00 noon THE BIRTHDAY SHOW. This classical music programme features the works of composers whose birthdays fall in this week. Host Brian Webster leaves us midway through the month, but promises to have two interesting shows for his farewell.

July 5 Gordon Jacob and Gustav Mahler.

July 12 Carl Orff and Ottorino Respighi.

1:00 - 2:45 pm YOUR MUSICAL LIBRARY. A fascinating journey through the classical music collection of UVic's McPherson Library.

2:45 - 3:00 pm QUESTION PERIOD. CFUV continues to be the first and only station in B.C. to provide complete daily coverage of Question Period.

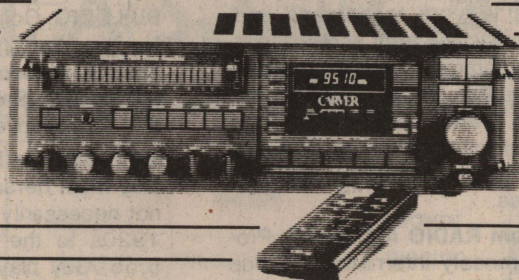
5:00 - 8:00 pm OPEN EARS. Scott Lewis features all facets of modern jazz, with an emphasis on non-American music and hard-to-get recordings, plus jazz records from our playlist and jazz news.

8:00 - 8:30 pm ROUND TABLE. A weekly discussion on controversial issues of the day. The panel, made up of members of our public affairs staff, debates a wide range of topics. One week it may be about free trade, the next week a look at radio in Victoria. Needless to say, a wide range of topics can be heard each and every week on Round Table.

8:30 - 9:00 pm INSIDE OUT. This weekly newsmagazine focusses on lesbian

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and gay issues. It includes brief news reports from around the world, special reports about this minority within other minority groups, music, humour, performances, as well as reviews and previews of books, television programmes, films, and other entertainment media.

9:00 - 10:30 pm FOLK SPECIALTIES. A variety of CFUV folk DJ's playing a variety of folk music.

July 5 Redgum: Australia's premier bush band. Introduced to Canadian ears by host Thomas Wall.

July 19 Bernard von Schulmann profiles Stan Rogers.

July 19 Keith Malcolm features special live performances from two bluegrass bands from 1962: Lester Flatt and Earl Scruggs live from Carnegie Hall, and the great music and hilarious antics of the Dillards, recorded live at a club in San Francisco.

July 26 Brian Lunger brings you the music of Conventum, a folk group from Montreal.

10:30 - 12:30 am THE MEN WHO WOULDN'T SPELL.

Tired? Had it? Enough is enough?
Feeling really exhausted? Looking really rough?

Kick off your shoes, make a cup of tea
Put fluffy slippers on and turn to CFUV.

WEDNESDAY

1:00 - 2:00 pm RADIO MUSIC GALLERY. Music recorded at the Music Gallery in Toronto. There are sound paintings on the wall and sound sculptures on the floor. All you have to do is bring your ears and an open mind.

July 6 A reading by Vancouver poet Peter Culley, interspersed with music by John Zorn, composer Alexina Louie, and guitarist William Beauvais.

July 13 Singer Holly Cole with her brother Allen on piano; the Four Horsemen give their unusual blend of poetry and performance; and vocalist Mary Margaret O'Hara with violinist Hugh Marsh.

July 20 The Traditional Arabic Music Ensemble of Toronto featuring George Sawa and Abraham Eleish; Chris Wind playing selections from "The Art of Juxtaposition"; Trans, a duo from Alabama, playing psychedelic blues; and Mendelssohn Joe and Colin Linden with some blues.

July 27 Electro-acoustic musician Neil Rolnick with "A Robert Johnson Sampler"; and John Free with Bill Gilliam.

2:00 - 2:45 pm CHARLOTTE ISLAND DISCS. If you knew you were going to be shipwrecked on a deserted island (in this

case, in the Queen Charlottes), and could bring along only six items and six record albums (providing, of course, there was a turntable), what would you take? That's the premise. Each week host Michael Lewis invites a guest to play selections from the six albums and to discuss which items she/he would take. This month CJVI morning man B.J. Bennett and restaurateur George Acs will be guests.

2:45 - 3:00 pm QUESTION PERIOD. Get closer to the decisions and debates emanating from the Legislature by listening to Question Period.

8:00 - 9:30 pm LET THE GOOD TIMES ROLL. A survey of Blues 'n' Gospel. Eric LeBlanc and Steve Lebitschnig present 90 minutes of music. This month they'll continue their "Magpie" label profile and begin a "Wolf" label profile.

July 6 Mitchell's Christian Singers, who performed at the 1938 Carnegie Hall's "Spiritual to Swing Concert". Also, Memphis Minnie, Gene Chandler, Danny White, Booker T and the MG's, and Jimmy Witherspoon and Jay McShann.

July 13 A look at recently rediscovered Texas bluesman Lester Williams. Also, Ida May Mack, Dee Clark, Jimmy Reed, the Stylistics, and the Swanee Quintet.
July 20 Teddy Bunn, the blues-jazz guitarist who died on this day in Lancaster, California, in 1976. Also, Blind Boy Fuller, Syl Johnson, the Dixie Cups, Joe Hinton and the Sunset Travellers, and Ike and Tina Turner.

July 27 A special feature — 26 different blues/R&B/soul artists featured over the last six months.

9:30 - 10:30 pm FINE LINES. CFUV's literary programme features interviews with and readings from Canadian writers

of fiction and poetry.

July 6 Seattle sound-poet, acousmatici, mathematikoi and critic Joseph Keppler.

July 13 Victoria novelist Stephen Reid, author of *Jackrabbit Parole*.

10:30 - 12:30 am JIM FYKES VARIETY SHOW. After the inevitable divorce of Chi Him and Jim Fykes, various members of the Fykes clan fill in for at least this month while they try to work out a settlement. (Who gets the blender? — ed.)

THURSDAY

6:00 - 8:00 am THE BOYS FROM SOOKE. Every Thursday these homely boys trek down from their cabin in Sooke to play a dazzling array of musical melodies and tidbits.

1:00 - 1:30 pm THE BEST OF PLAYHOUSE 30. Each week we dig into the archives and dust off the old edition of this fine, fine radio drama series.

1:30 - 2:45 pm BEATING TIME: WOMEN AND THEIR MUSIC. Follow the beat to the diverse world of women in the music industry. This show features current and old R&B, old and new wave, jazz, gospel, pop, Indies, rock, punk, country and western, and folk. Highlights will include interviews, readings, record reviews, spotlight and theme shows. You may hear the political, creative and the lighter side of things. You can always expect to hear the unexpected. Starting July 21, this programme will be hosted by Lauri "Ip" Nerman.

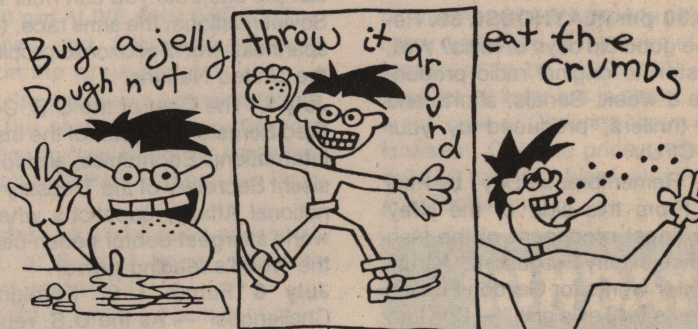
2:45 - 3:00 pm QUESTION PERIOD.

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BY SHAWN WALSH

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Here's an idea:



Boy, Jelly Doughnuts are really great.



Eric LeBlanc profiles Otis Redding, Friday July 29 on Rollin' 'n' Tumblin'.

From the Legislature, broadcast without interruption and in its entirety.

3:00 - 5:00 pm A SHOW CALLED BOB. The self-described "best-dressed man at CFUV", Bob Wong, spins the discs while lovely engineer Vanna spins the letters.

8:00 - 10:00 pm EARMEALS. Is sound music? Is music noise? Can electronically produced music be pigeon-holed into any category? Does it really require 4 musique-concrete artists to screw in a light bulb? Tune in and get the answers from Augustin Luviano-Cordero and Brian Lunger.

July 7 "Inside the Soundscape" — Audio documents that will transport your ears into places in time, and time in places.

July 14 "David Borden and Mother Mallard" — A sampling of two decades of work from one of America's foremost exponents of electronic and minimalist music.

July 21 "A Sweet Surprise."

July 28 "Music for Fans" — featuring two of Brian Eno's more inaccessible releases: 'Thursday Afternoon' and 'Music for Films, Volume 2.'

10:00 - 10:30 pm PLAYHOUSE 30. Remember the good old days of radio? Well, you can listen to original radio productions twice a week. Serials, shorts and suspense thrillers, produced by your friends at CFUV.

July 7 (R) "Remembrance Day" by Paul Burnside. From this side of the liffey comes the finest proponent of the Irish heritage since Jimmy Ferguson. "A truly talented writer works for Gordon Fraser; a genius works for Tex's grill." — Don Leo Jonathan, IV.

July 14 (R) "The Lesson" by Eugene Ionesco. Part 1 of a two-part serial. Bugs

Twocock tackles the role which made Tony Randall swear off Orange Julius.

July 21 (R) "The Lesson" by Eugene Ionesco. Part 2. "Many people extoll the craftsmanship of Twocock — and with good reason, but it was the professionalism, the emotion, the . . . the leverage with which Ms. Isaacson made her character — 'the pupil' — come alive . . . I was (profoundly) moved . . . in an odd sort of way." — attributed to Hub Trotsky.

July 28 (R) "Three Skeleton Key" by George Tordos. This gripping drama is one of early radio's most famous, macabre plays. It's so macabre, in fact, that it was voted most macabre play of 1962 by the Macabre Club's late president Mack Aubrey. And they were right. It is macabre.

10:30 - 12:30 SPOT THE BRAIN CELL. Kaare (pronounced Kaare) Hagar presents a mixture of local and worldwide hard rockin' mewsik, dude.

12:30 - 3:00 EDDIE ON AIR. A wide array of music ranging from early psychadelia to present-day funk. Requests are promptly serviced.

FRIDAY

6:00 - 8:00 am YOUR MORNING PSYCHOSIS with Trispen Molesby, III.

8:00 - 10:00 am FRIDAY'S FOLK. With Bernard V.S. Quite probably the most political show on CFUV. Start your day with a shot of class consciousness and the newest of folk music. This month there is no special on Barry Link.

1:00 - 2:00 pm TOP OF THE BOPS. An import programme from UBC's radio station, CITR, featuring the roots of Rock and Roll.

2:00 - 2:30 pm COMMON GROUND. This documentary series examines a wide range of crucial issues — political, economic, military, and social. Some sample subjects you can hear are U.S.-Soviet relations, the arms race, terrorism, apartheid, world economic problems, and the United Nations.

July 1 "The Cost of the U.S. Debt." (R) Fred Bergsten, director of the Institute for International Economics, and former Assistant Secretary of the Treasury for International Affairs, questions whether the world's largest debtor nation can remain the world's leading power.

July 8 "Future U.S. Foreign Policy Challenges" — As the U.S. representative to the U.N. under President Carter, Donald McHenry was involved in a broad range of foreign policy issues. Here he

discussed what he considers to be the key problem areas in the world today — including South Africa, the Middle East, and Central America.

July 15 "Behind the Front Line" — Who are the Front Line States and what role do they play in troubled southern Africa? A panel made up of Legwaila Joseph Legwaila, ambassador of Botswana to the United Nations, and Dr. Pauline Baker, senior associate to the Carnegie Endowment for International Peace, discusses how these nations are dealing with internal difficulties as well as the ever-present spectre of South African apartheid.

July 22 "Old Problems, New Answers." Third World countries often look to science and technology for solutions to their economic problems. Robert Berg, president of the International Development conference, Samuel Goldberg, president of INCO United States, and Sergio Trindade, executive director of the United Nations Centre for Science and Technology for Development examine the promise and pitfalls of applying science and technology to development.

July 29 "A CIA Story." John Stockwell left the CIA over ten years ago and is one of the highest-ranking CIA officials to openly criticize the agency. In this programme, he recounts the events that caused him to leave the CIA and gives his views of current CIA operations.

2:30 - 2:45 pm ON THE BALL. A weekly discussion of what's up in *real* sports. Don't miss it. Hosted by Jack 'The Flash' Showers. "More fun and frivolity than you can shake a stick at" — Larry Bird.

2:45 - 3:00 pm LEGISLATIVE WRAP-UP. A weekly, 15 minute wrap-up (hence the name) of the events and proceedings of the British Columbia Legislature.

3:00 - 5:00 pm THE GARDEN VARIETY GURUS. Two rockin' chicks sensitive to your musical pleasures, bringing you everything green and growing on this alternative earth!

5:00 - 8:00 pm JAZZ SPECTRUM. Bill Wynne hosts one of the few radio programmes anywhere to present all types of jazz music — from oldies to avant-garde.

8:00 - 10:00 pm FRIDAY NIGHT SPECIALS. A mixed bag of public affairs programmes imported from exotic locales. This is the show that brings you Moscow Mailbag, Radio Netherlands, Radio Magazine. Across the Atlantic from the Voice of Germany, and Hits in Germany — a look at the pop charts in that country. All this and local material produced in the studios of CFUV. Hosted by Tom Duffleit.

10:00 - 10:30 pm ROLLIN' 'N' TUM-

BLIN'. Every Friday night Eric Leblanc presents a 30 minute profile on major Blues, R&B, and Gospel artists.

July 1 Smiley Lewis: "I heard you knock-in'."

July 8 Rosco Gordon: "Booted."

July 15 Amos Milburn: "Let me go home, whiskey."

July 22 Elmore James: "Shakes his money-maker."

July 29 Otis Redding: "Respect the ruler of soul."

10:30 pm - 12:30 am THE WONDERFUL WORLD OF SOUND. "They stole my best material." — Marcel Marceau.

12:30 - 3:00 am FRIDAY LATENIGHT alternates between the show that brought you the 118 car pile-up — **The Mac & Jac Show** (July 1, 15, 29) **AND Mixed Metaphor** (June 8, 22) with George Hodge.

SATURDAY

10:00 - 11:00 am Alternates between: **SOUNDS OF INDIA** (July 2, 16, 30) India has one of the largest film industries in the world so it is fitting that the music on this programme is taken mostly from Indian films, both Hindi and Punjabi. Also guzzals (poetry with music) and quawali (musical competitions originally performed at social gatherings) are featured. Host Ninu Dhaliwal and Komal Shokar use both Hindi and English in presenting the music to the listeners. **AND**

KONNICHIWA (July 9, 23) Junko MacKinnon hosts this Japanese programme. News and interviews from the Japanese community are featured. Also political, cultural, and economic news from Japan is gleaned from *Radio Japan* and *Japan Times Weekly*, and brought to you in both Japanese and English. Add to this, music from Junko's personal collection: traditional, popular, and contemporary classical, all written and performed by Japanese artists.

11:00 - noon ITALIAN BROADCASTING SYSTEM Italian classics and pop songs from Sicily to the Alps. All the regions of Italy are represented in this one hour of music and information. The Italian Broadcasting System is geared to those in the Italian community, students of Italian, or anyone who likes the colourful music and folklore of Italy. Hosted by Don Sforza.

Noon - 1:00 pm MUSICAL POSTCARDS FROM LATIN AMERICA. Host Julio Cabrera takes you on a musical journey from Mexico to Chile and all points in between. This programme features not only

music, but information on the various countries, and a calendar of activities of the Latin American community on the Island and the Lower Mainland. The music is as varied as the people of Latin America: classical, folk, rock, jazz, political, and instrumental are all featured regularly.

1:00 - 2:00 pm THE GERMAN CONNECTION. Features classical and pop music, poetry and interviews in both English and German.

2:00 - 4:00 pm PLAYLIST SALAD. Music and background babble on what's cool and exciting in all genres.

4:00 - 5:00 pm LABELLED AND SHELVED. Profiles, live concert recordings, and special features on the world of music.

July 2 Bob Smith presents . . . Adrian Bleu and the Bears.

July 9 Jo Vipond looks at variations on Bach's music, such as the jazz interpretations by French pianist Jacques Loussier.

July 16 A profile and interview with The Jazz Butcher.

July 23 Leslie Davis interviews Scruffy the Cat.

5:00 - 6:00 pm WOMEN ON AIR. This programme ranges from classic female Zulu jive to Victoria's Raging Grannies. News, interviews and music from a woman's perspective. Karen Hallam, Joy Illington and Anna Caldwell collaborate this month to bring you:

July 2 A discussion between Dr. Sara Joy David and Anna on the subject of personal growth changes.

July 9 Karen interviews a grief counsellor about her work and ideas.

July 16 Joy looks at women and crime. What crimes do women most commonly commit and what are the punishments?

July 23 Debbie Gregory of the Status of Women's Action Group (SWAG) talks to Anna about the local women's movement and SWAG's involvement.

July 30 Dr. Sylvia joins Karen in the studio to discuss some health issues affecting women.

6:00 - 9:00 pm ALIVE AND DREAD. The best reggae and African music programme on the airwaves.

July 2 Ital Stew presents a musical tribute to youth. This show features cradle rockers, nursery rhymes and other tunes for, about and by children. Reggae in a Pickney style.

July 9 Sister Lotus features a special on the music of Burning Spear, plus lots more roots rockers.

July 16 Kiddo Kim is your host in *Alive and Dread's* annual salute to King Solomon's herb. Lamb's bread reggae for your listening *sensies*.

July 23 The Mighty Cloud of Joy features an historical survey of some top Jamaican vocal trios, from Black Uhuru to the Mighty Diamonds and beyond.

July 30 Rankin' Rob features some new reggae releases plus some Nigerian-recorded tracks of King Sunny Ade on compact disc.

9:00 - 10:00 pm BEHIND THE SCENE. CFUV's regional music programme featuring music profiles, interviews, and live recordings of alternative bands from Victoria and the surrounding area. Hosted by CFUV volunteers, the programme concentrates on artists from all types of music who are under-recognized and deserve to be noticed.

July 2 The words and music of Vancouver's Grapes of Wrath with Tereus Scott.

July 9 Victoria's Plan B with Leslie Davis.

July 16 The words and music of Waterwalk with Tereus Scott.

July 23 Julio Cabrera with Bernard Schulmann.

July 30 Colin Macrae reviews more local demo releases.

10:00 - 11:00 pm OVERKILL. Join hosts Jordan Clark and Sam Dunn for an hour of gut-wrenching mayhem, featuring the latest death/ thrash metal bands from around the world.

1:00 - 3:00 am MISH-MASHED LATE NIGHT. Anything goes on this rotating host show.

July 2 The Vegetable men bring you boysenberry yogurt wrestling.

July 9 The Anarchist Teaparty returns with film scores to all the famous NFB movies. This will be our first show free from the yoke of Mr. Webster, time to go really wild. Yes the people who brought you white toast on a potato day now bring you more hoaxes and lies. Comrade Holland states "We had nothing to do with the Potato famine".

July 16 Curtis Marr presents some sort of show with music.

July 23 July is such a great month that we decided to make you all suffer with a second installment of the 96 episodes of the Anarchist Teaparty. We will be more controlled as the yoke of Mr. Chan forces us to be responsible. Featured food for all listeners is spam, especially in the case of Christina Nyers or Jandek Holliston. Cut rate price on Bridges.

July 30 Late night jazz with Tom "Lockjaw" Holliston.

SUNDAY

9:30 - 11:00 a.m. "BELLS OF SUNDAY"
Continued on page 22

HOT VINYL

THIS WK	2 WKS AGO	ARTIST	TITLE	DISTRIBUTOR	WKS ON
1	1	Nomeansno	The Day Everything Became Nothing	Alternative Tentacles-US	6
2	16	Cowboy Junkies	The Trinity Session	Latent	10
3	6	The Wardells	Now!	Zulu	8
4	26	All	Allroy Sez	Cruz-US	4
5	—	Billy Bragg	Help Save The Youth Of America	Polygram	2
6	—	Young Fresh Fellows	Totally Lost	Frontier-US	2
7	2	Washington Sisters	Understated	Icebergg-US	10
8	42	Balham Alligators	Balham Alligators	Topic-UK	10
9	20	Naked Prey	40 Miles From Nowhere	Frontier-US	8
10	11	Government Issue	You	Giant-US	6
11	—	Jesus and Mary Chain	Barbed Wire Kisses	WEA	2
12	29	Agitpop	Open Season	Twin Tone-US	8
13	10	Rollins Band	Life Time	Texas Hotel-US	8
14	19	Various	Folked Again	Chameleon-US	8
15	3	Razorbacks	Go To Town	Other Peoples Music	6
16	74	Green	Elaine MacKenzie	Pravda-US	6
17	7	Chills	Brave Words	Homestead-US	6
18	54	Johnathon Richman	Modern Lovers '88	BMG Music	4
19	33	No Mind	Tales Of Ordinary Madness	Lone Wolf	4
20	56	Colorblind James Experience	Colorblind James Experience	Earring-US	4
21	53	Denise Jordan Finley	Company Wife	Dome Island-US	4
22	—	Fall	The Frenz Experiment	Polygram	2
23	9	Decendents	Liveage	SST-US	10
24	28	Larry Coryell/Miroslav Vitous	Quartet	Jazz Point-West Germany	10
25	22	Art Farmer Quartet	Live At The Half Note	Atlantic	8
26	52	Julio Cabrera	Ritmos De La Costa (CASS)	DEMO	6
27	25	Scott Robinson	Multiple Instruments	Multijazz-US	6
28	67	Didjits	Hey Judester	Touch And Go-US	6
29	23	Wayne Horvitz	This New Generation	WEA	6
30	68	Phantom Toolbooth	Power Toy	Homestead-US	4
31	—	Wild Seeds	Mud Lies And Shame	A&M	2
32	41	Flatmates	Shimmer 12"/You're Gonna Cry (EP)	Subway-UK	10
33	27	Pontiac Brothers	Johnson	Frontier-US	10
34	18	Leni Stern	The Next Day	Passport-US	10
35	40	Pogues	If I Should Fall From Grace With God	Island/MCA	10
36	43	29th Street Saxophone	Watch Your Step	New Note-US	10
37	63	King Snake Roost	Top End Killer/Storm Brewin' (45)	Aberrant-Australia	8
38	48	Gene Harris All Star Big Band	Tribute To Count Basie	Concord-US	8
39	21	Elsie Witt	Holding On	EMWorld Records-US	8
40	50	June Katz	Lulu's Back In Town	Ind.	8

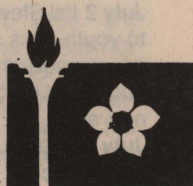
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CLASSICAL SHORT TAKE

by James Darling

Greetings and welcome to July. Once again it is my pleasure to give you the lowdown on recently released classical material.

Weighing in at just under 50 minutes, the Symphonic Variations for Piano and Orchestra by Sir Arnold Bax (1883 - 1953) are certainly a heavyweight time-wise. Chandos brings us this loosely autobiographical work as performed by Margaret Fingerhut (on piano) with Bryden Thomson and the London Philharmonic. The music is rich and lyrical, but long-winded. The recording is fine, as is the performance, but the composer's itching need to immediately develop each theme he introduces results in an absence of moments of rest. Lovely music, but aggravating.

Chandos has produced a gem, however, in another album, this time featuring the Israel Chamber Orchestra. Led by Yoar Talmi, this string group performs with great flair works of Bloch (his Concerto Grosso No. 1), Barber (his Adagio), Edvard Grieg (the Holberg Suite) and Puccini ("Cirsantemi"). All tracks show crisp, lively, and sensitive playing, particularly the Grieg, which stands out on the album. (An interesting sidelight regarding this seldom-heard Puccini is that this movement, originally a short work for string quartet, contains the very themes which became the basis for Puccini's first opera, *Manon Lescault*.) This is a real treat of an album from Chandos.

After all of that, I want to tell you about the class of the field. From the Scandinavian super-audiophile-o-rama fellows at BIS, an album of Stravinsky (Rite of Spring, Symphony of Psalms; Sixten Ehrling, Swedish Radio S.O.). Completely superior engineering, completely impressive music-making. If you haven't bought your Rite of Spring for this calendar year, spring for this one (ouch). The Symphony of Psalms, if you are not familiar with it, features all of the melodious Stravinsky that somehow is missing in the Rite. A beautiful work (scored for no violins or violas, but with chorus added to the full orchestration) again here admirably read. Much recommended!

Switching to EMI, we find another all-Stravinsky attempt, however, this time the results are less successful. Simon Rattle and his City of Birmingham S.O.

have, in the past, given us quite memorable recordings of symphonies of Rachmaninoff and Mahler, but here, playing Petrushka and the Symphony in 3 movements, sound anxious (especially obvious is the lack of communication between percussion and strings) and (oh, dare I?) rattled. It does get better as it goes along, but never settles down.

The music of Ralph Vaughan Williams is featured on two other recent EMI releases. His Symphony No. 5 is paired with his "Flos Campi" Suite for Orchestra and Choir (and solo viola). [Royal Liverpool Phil., Venon Handley] Written near the close of World War II, the Symphony is a testament offering a vision of peace. Here both works are well read, with the shorter "Suite" including some very special moments.

A very different (more spartan) Vaughan Williams is heard on the second of these two EMI releases (this one is, in fact, a compilation of works of several well-known English composers). His incidental suite to Aristophanes' "The Wasps" is delightful and tuneful (as opposed to the meaty brooding of the earlier-mentioned Symphony). Delius, Holst and Warlock are also represented on this disc, featuring "nice" performances by Normal del Mar and the Bournemouth S.O. For my tastes, the only memorable moments occur in Delius' Air and Dance, a five-minute sigh/smile featuring Gerald Jarvis on solo violin.

The Vox Prima series has never struck me as being an especially high quality label. They have not swayed that opinion with their latest CD offerings (Ruggiero Ricci, violin; Slatkin, St. Louis S.O.) of works by Dvorak and Smetana for solo violin and orchestra. You know, it's good,

but here and there it's sloppy, here and there you wish for a little more violin (although I admit to raising eyebrows and smiling at a well-executed cello lick), etc.

Ok. Now for the surprises of the month:

1. Most excellent surprise: The Cambridge Singers directed by John Rutter. Music of the English Church. CD from Collegium Records. Recorded in the Lady Chapel of Ely Cathedral. Traces unaccompanied English Church Music from Tallis and Byrd to Britten and Walton. Find this CD! It is remarkable. (Phone in to classical DJ's and request it if you want a test-drive — I promise satisfaction.)

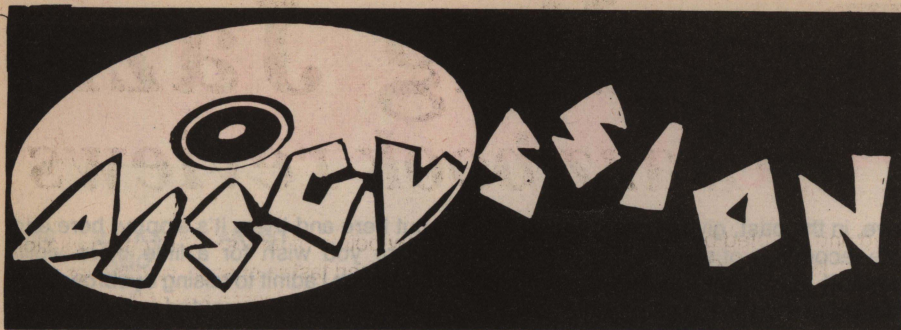
2. Most crunchy surprise: Cello/Piano duo of Harry Clark and Sandra Schuldmann. Music of Benjamin Lees (premiere), Faure and Schumann. Rather harsh playing. The Lees is not a bad work — this is a new LP from the small American based Spectrum label, which features new American works and artists.

3. Most unsurprising surprise: Ofra Harnoy's vibrato is still unnervingly fast. Fortunately, so are her fingers in her newest effort, Vivaldi's Cello Concertos (on RCA Red Seal; Toronto Chamber Orch., Paul Robinson). There are apparently just under 30 of these works (here we have six) which are alternately delightful and trite, depending what mood you are in, and how fast Ofra is vibrating. Nothing can prepare us, however for the next (and final) surprise.

4. Most absolutely weird surprise: "Academy Sound and Vision, Ltd." has produced a CD filled with music of Tchaikovsky and Liszt. However, in spite of the liner notes assuring us that Tchaikovsky's (deservedly) unknown "Tempest" Fantasy possesses "above all, one of those gloriously impassioned melodies which have secured his continuing popularity", one, upon hearing this recording, might question, as I do, whether or not these "gloriously impassioned" moments exist only in the mind of the conductor. The orchestra, normally a crack squad, plays strangely uninspired and their normally tight rhythm is nowhere to be found. The orchestra: the London S.O. The conductor, Yondani Butt. Hmm. It might just be my ears.

So. In parting I encourage you to call the classical DJ's during their shows and request these new releases — see if you agree with me! Until next month, tally-ho!





Denise Jordan Finley
Company Wife
 Island Dome

by Bernard von Schulmann

Anyone who is a fan of good vocals-oriented folk music would be well advised to acquire a copy of the album 'Company Wife' by Denise Jordan Finley. This woman's vocals cover the whole range with no discernable flaws, a definite joy to listen to.

The two cuts that best exemplify the singing on the album are 'Circles in the Sun' and 'Ockaya'. Both of these are sung *a capella* without any distractions. 'Ockaya' is a traditional Native corn grinding song that Denise Jordan Finley has brought from the inaccessible world of raw original ethnic music, to a format that can appeal to the majority.

Two other songs worth noting are 'Michael from the Mountains' and 'Company Wife'. The first is an old Joni Mitchell tune: Denise Jordan Finley buries Joni Mitchell's version, easily. 'Company Wife' is a song written by Denise. It shows that her talents are not limited to her singing, but also extend to writing.

Unfortunately this album and artist will likely fall into obscurity for several reasons. First the album is on her own independent label, second there is nothing to make this album stand out from the hundreds that are released each year, and last, even with her stunning vocals, there is no obvious group that will become a following of her music.

The album is worth buying and adding to any well-stocked folk collection, and I have already done so.

The Town Cryers
All's Well
 Amok Records

by Nick Smith

Can any sense be made of the term "Canadian content"? Our national identity crisis makes this question a difficult one. "Canadian" is neither American nor British, but something in between.

The influences on *All's Well* leave it

drifting between England and the U.S.A. Ottawa's Town Cryers are deeply rooted in British pop, yet heavy overtones of the American "roots rock revival" sound, as put out by groups such as the Bodeans and the Long Ryders, are impossible to ignore. If you are sick of guitar bands, steer clear of the Town Cryers.

"Not Until" and "Andy Says" have that Mid-west sound, complete with nasal vocals and a country flavour. "Here We Go Again" is a 50s-type song with jangly guitars and an up beat. "You Told Me" is likely the best Canadian pop song released since the Modernettes broke up — I mean *pop*. They don't get any poppier, and if you listen closely, you can hear the organ. "Like a Telegraph" is also a really good pop song. Its drawback is that it sounds a bit too much like "You Told Me". "Cry at Night" is the slowest song on the EP. It sounds like the singer is trying to put too much feeling into the vocals, but the tune is quite melodic and enjoyable.

This record deserves airplay, not because it is Canadian, but because it is good. So, if you want to support Canadian music, but you don't like Neil Young, Ottawa has something to offer.

The Pleasures Pale
 Heresy Records

by Leslie Davis

Who said The Smiths broke up? Actually, they're alive and well and living in Dayton, Ohio; donning spurs and kicking butt. Yeah . . . that's it: they've assumed a new alias, found country music, and are promoting their new release, under the name The Pleasures Pale, as new "American Music".

Basically, the drums still anchor, the guitars still mesh, the bass still counters, and the vocals still warble. Philosophically, their lyrics still press sensitivity, but have added the idea that "a guy still needs guts." Maybe Morrissey, or should I say Jeffrey Bright, bumped into a testosterone syringe.

Yeah . . . and they still have that ability to shape various stylings into a single

song, and can yodel anyone onto the dance floor. Yeah . . . and with the country tinges here and there, The Sm . . . ah, The Pleasures Pale have recaptured the freshness and vitality of their music. At least that's my theory.

In any case, this album should be taken on its own merit. Although it may not be as new as they think, it's good. Very good.

Elise Witt and the Small Family
Orchestra
Holding On
 Emerald

by Bernard von Schulmann

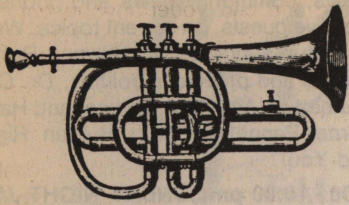
From the American Deep South — De-catur, Georgia — to be exact, comes a new album from Elise Witt and the Small Family Orchestra. This is the group's third album and their best so far.

The lead member of the group is Elise Witt, who plays the guitar and sings stunning vocals for most of the album. The other members of the group are Mary Witt, Rick Ruggles, Beth Heidelberg, and Steve Harris. The instruments played range from the guitar, cello, clarinet, french horn, and fiddle, to the flute, and more. Vocals and instruments combine well, making the whole album worth listening to, even if folk is not your personal favourite.

Choosing the best cut from the record becomes difficult when faced with the good quality of the album as a whole, but personal favourites would have to be "Cackling Hen Cafe" — a lively song about the typical southern diner — and "No Mas, No More", a song that combines well the political message and the harmonies in the chorus.

Out of the 12 songs on the album, only two are actually written by a group member; in each case this is Rick Ruggles. The rest of the music comes from a variety of diverse sources. Two of the songs are written by Sandanistas, the first being "A los Santos" by Edgard Rivas Choza, and the second being "Guardabosques" by Salvador Barquero of Duo Guardabaranco. Both songs are well played and sung by the group, and should please any fan of the current music trends in Nicaragua. The album itself is dedicated to "our friends in Nicaragua, and to all the people around the world working for peace and justice." Two other songs deal with the problems in Latin America: "Sing to Me the Dream" and "No Mas, No More." The first one is written by Holly Near, and is about a small child in Santiago, Chile, while the second is about the whole sys-

Continued on page 21



by Scott Lewis

It's hard to believe that it was only 70 years ago that jazz music first emerged from its birthplace in New Orleans. Then, it was strictly dance music, aimed at popular entertainment. Now it is found, in one guise or another, in every continent, and in every form, from revivalism, to repertory, to art music, to dance music. To say that you like or don't like jazz is a meaningless statement — just what approach to jazz do you mean? Of course, all this confusion, combined with the increasing academic interest in the music, has led to a plethora of books on the subject. I'd like to tell you about two of the most recent.

At long last Valerie Wilmer's lovingly crafted *As Serious As Your Life* has been issued in paperback (by Lawrence Hill and Co.), bringing the price down to a level even I can afford. Subtitled 'The Story of the New Jazz', it is just that: it chronicles the period in the sixties and seventies when visionaries like John Coltrane, Cecil Taylor, and Ornette Coleman led jazz from the spent impetus of bebop towards the insecure haven of "art music". With racial, political, and economic barriers in the way of black performers in America, who dare to step out of their corporate-designated musical ghettos, this has been a long hard struggle, and the road is littered with casualties, lost to poverty, drugs, and resignation. Compare this with gamelan music, now accepted in art music circles because its original practitioners are not situated in our society. They have remained in Southeast Asia, allowing their music to be appropri-

Reading Jazz

Two Jazz book reviews

ated and adapted by leading white composers like Philip Glass and Steve Reich into a form largely devoid of its original purpose as the cement of a culture. I'm not particularly blaming Glass and Reich for grabbing the opportunity — it's just that when you read of the struggles and poverty suffered by the black performers and composers, who have given me so much pleasure and spiritual insight, it's hard not to get angry at the whole system. It's no wonder that the media-designated leading edge of today — the Marsalises and their ilk — is content to revive proven past glories and enjoy the resultant approbation. Luckily, Wilmer has the political and sociological moxie to lay out black musicians' experiences in a very revealing manner, and she is a very good writer who understands and cares for her subjects. Highly recommended.

What then do we make of the recent jazz boom in Canada, where it has no cultural basis other than as a reflection of colonialisation by the dominant American culture? Mark Miller, a Toronto journalist, provides an introduction with his second book chronicling the stories of Canadian jazz musicians, published by Nightwood Editions. It's called *Boogie, Pete and the Senator*, and covers 40 performers, from big names like Fraser MacPherson and Oscar Peterson to up-and-comers like Hugh Fraser and Paul Plimley, with a few famous expatriates thrown in for good measure. Eight of the 40 are black, but the problems and difficulties seem the same for most regardless of race, with lack of public, government, and corporate recognition being the foremost. The quality of the articles varies from fair to outstanding, but each has at least a

few points of interest. As the population ages and tastes change, and the jazz festivals grow, at least a few of the difficulties endemic to marginalized art forms should recede from Canadian jazz, and there will be fewer hard-luck stories and more success stories. Miller provides only a bare-bones analysis of the place of jazz in Canada, and few of his subjects can provide much insight into this either, but enough of the performers and stories are interesting to make this worth picking up if you're interested in the subject.

Of course, if you want to read about jazz in a really strange setting, track down Frederick Starr's *Red And Hot: The Story of Jazz in the Soviet Union*. Now that's an amazing story!



tem of world imperialism, criticizing equally the Americans and the Soviets.

The two songs written by Rick Ruggles are the weakest part of the album. Both "The Red Shirt" and "Modern Food" lack innovation and imagination. "Modern Food" attempts to be funny but misses the mark, leaving a hole in the middle of the second side. The only thing that rescues these songs from oblivion is the musical ability of the group.

All in all, the album is quite good, but the group is not going to get better recognition until they start writing their own music, and at the moment that doesn't look likely.

JAZZ PROFILES

SUN. 1:30 - 3:00 P.M.

Each week a different artist is featured.



July 3 — Bill Evans with winds
July 10 — George Cables
July 17 — Fraser MacPherson
July 24 — The baritone sax in jazz

Jack Showers profiles the career of Vancouver jazz man Fraser MacPherson.

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Continued from page 17

DIALTALES

This Chinese programme brings you the music of the world's third largest country. Brought to you in the language of its people.

11:00 - 12:30 p.m. AU QUARTIER FRANCOPHONE. CFUV's French music programme. The music is as varied as the country of origin. You can hear rock, folk, jazz, blues and classical from such places as Quebec, New Brunswick, France, Algeria, Morocco and Louisiana.

12:30 - 1:30 pm UVIC RECITALS. Join host Hindrek Pigert for a great month of broadcasts from UVic music students.

1:30 - 3:00 pm JAZZ PROFILES. Members of CFUV's Jazz department feature a different artist each week, presenting lots of music and background information.

July 3 Pianist Bill Evans with winds — by Shaukat Hussain.

July 10 Tom Holliston profiles pianist George Cables.

July 17 Reed-man Fraser MacPherson is profiled by Jack Showers.

July 24 Shaukat Hussain looks at the role of the baritone sax in jazz.

3:00 - 4:30 pm DIRECTIONS. Maybe I should just call it "Things I Like": Jazz, R&B, contemporary classical, ethnic, pop, even rock.

July 3 Randy Newman: Satire in two minute bites.

July 10 Loudon Wainwright, III: Misogynist or misanthrope?

July 17 Mike Westbrook: Tributes and in-

terpretations.

July 24 Sunday afternoon cartoons: Beep beep 'n' beep beep. Yeah!

July 31 Pierre Dorge: From Denmark to Africa.

4:30 - 6:00 pm INFREQUENCY. An eclectic survey of personalities and styles in 20th century composition.

July 3 Summer Days and Nights: A musical celebration of the idylls and pursuits of summer, with works by Ives, Barber, Honegger, Delius, Bridge and others.

July 10 and 17 Got To Get Some Wind For The Sailboat: Don't miss this two-part presentation of Philip Glass and Robert Wilson's 'acclaimed' 'opera' *Einstein On The Beach*.

July 24 Circus Maximus: Nino Rota's compositions for Federico Fellini's films — both the original soundtracks and interpretations by Carla Bley, David Amram and others.

6:00 - 8:00 pm PERSPECTIVE. Rotating guest hosts bring you debates, inter-



King Sunny Ade is featured on *Alive and Dread*, Saturday July 30.

views, community news and phone-ins with live guests, on current topics. Weekly features include Dr. Norman Ruff on federal and provincial politics, Dr. Colin Bennett on American politics, and Hanny Turner-Pannekoek with Human Rights and You.

8:00 - 10:00 pm SUNDAY NIGHT JAZZ CONCERT. Long-time radio host and jazz aficionado Peter Lovric presents two hours of classic jazz. Every programme starts with Dixieland jazz, followed by a featured Big Band from the Big Band era. After The Make-Believe Ballroom is a guest jazz vocalist. The programme concludes with swing music and a jam session.

10:00 - 12:00 pm MOVIE TRAX. What a perfect way to spend a Sunday evening! Sit back, relax and let Philip Linfield transport you to the wonderful world of cinema. Everything you could ever want from a movie except the picture.

3:00 - 6:00 am RADIO GUMBO. You'll never know what you'll hear as George Curtis takes you on a nocturnal raid through the record stacks of CFUV: From the bizarre to the sublime. So stay up, slap yourself, drink your coffee through intravenous, but don't miss it or George will hunt you down.

ON THE BALL



Jack Showers hosts CFUV's weekly sports wrap-up. Anything that can remotely be described as a sport will be discussed.
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WED	THURS	FRI	SAT	SUN	MON
June 29 (7:00, 9:15) SUBWAY Luc Besson	June 30 (7:00, 9:20) SOMETHING WILD Jonathan Demme	July 1 (7:00, 9:30) FULL METAL JACKET Stanley Kubrick	July 2 (7:00, 9:15) THE LOST BOYS Joel Schumacher	July 3 (7:00, 9:20) HOUSEKEEPING Bill Forsyth	July 4 (7:00, 9:15) MY FRIEND IVAN LAPSHIN Alexei Gherman
July 6 (7:15, 9:15) PRENOM: CARMEN Jean-Luc Godard	July 7 (7:00, 9:30) BROADCAST NEWS James Brooks	July 8 (7:00) WITHNAIL & I July 8 (9:15) BROADCAST NEWS	July 9 (7:00, 9:15) WITHNAIL & I Bruce Robinson	July 10 (7:30 only) JULIET OF THE SPIRITS Federico Fellini	July 11 (7:15, 9:15) CLOSELY WATCHED TRAINS Jiri Menzel
July 13 (7:15, 9:15) AU CLAIR DE LA LUNE Andre Forcier	July 14 (7:15, 9:15) HOLLYWOOD SHUFFLE Robert Townsend	July 15 JEAN DE FLORETTE 7:00 MANON DES SOURCES 9:20 Claude Berri	July 16	July 17 (7:00, 9:20) A ZED AND TWO NAUGHTS Peter Greenaway	July 18 (7:30 only) LA LUNA Bernard Bertolucci
July 20 (7:15, 9:15) LE RAYON VERT (Summer) Eric Rohmer	July 21 (7:00, 9:30) WALL STREET Oliver Stone	July 22 (7:00) WALL STREET July 22 (9:30) COLORS	July 23 (7:00, 9:30) COLORS Dennis Hopper	July 24 (7:15, 9:15) WILD STRAWBERRIES Ingmar Bergman	July 25 (7:15, 9:15) ALPHAVILLE Jean-Luc Godard
July 27 (7:15, 9:15) POUVOIR INTIME Yves Simoneau	July 28 (7:00, 9:15) CHOOSE ME Alan Rudolph	July 29 (7:00, 9:15) THE PRINCESS BRIDE Rob Reiner	July 30 (7:00, 9:30) MATEWAN John Sayles	July 31 (7:30 only) THE SEVEN SAMURAI Akira Kurosawa	August 1 (7:00, 9:30) MURMUR OF THE HEART Louis Malle
August 3 (7:15, 9:15) RENDEZ-VOUS Andre Techine	August 4 (7:00, 9:30) MAURICE James Ivory	August 5 (7:00, 9:30) GOOD MORNING VIETNAM Barry Levinson	August 6 (7:00, 9:30)	August 7 (7:00, 9:15) KAMILLA Vibeke Lokkeberg	August 8 (7:00, 9:15) TWENTY DAYS WITHOUT WAR Alexei Gherman